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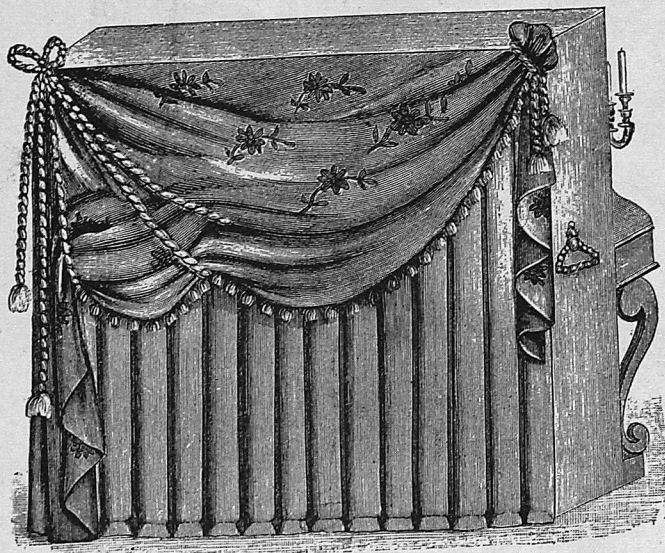
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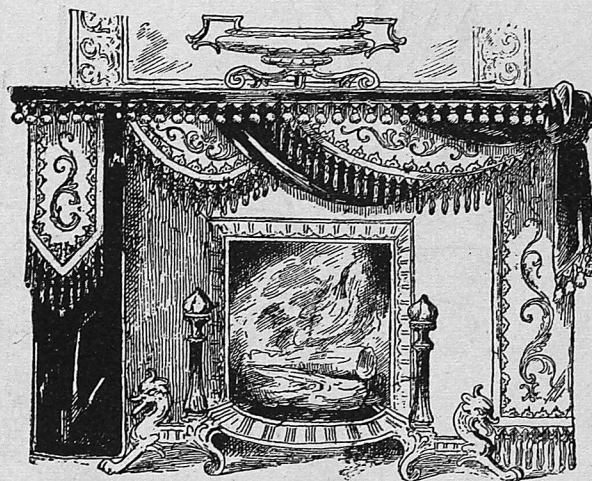
SARAH F. MORGAN. "In 'The Home Workshop,' of a recent issue of the DECORATOR AND FURNISHER, reference was made to the prevailing fashion of decorated napery, in the laying of the table for elegant occasions. And you then intimated a promise of further information on the subject. Let it be, if you please, in a general way. As we are hospitably inclined in our family, and like nothing better than a party of genial guests at luncheon or dinner, and now and then a cosy tea, or a supper-at-home after attending a place of amusement or a lecture in the evening, you will confer a favor on me, and doubtless on others of your correspondents, by saying something more in regard to the decoration of table linen." The decoration of table linen, as we shall now consider it, is not incomprehensible. Although the time is not yet past when plain white damask, in its snowy satin sheen, is regarded as sufficiently elegant for any occasion, the sense of the mode favors what is more or less ornamental in table linen, much care and skill are employed in decorating it. Certain ladies, given to much and sumptuous hospitality, are turning a "cold shoulder" on much-embroidered napery, and content themselves with having their linen relieved only with their monogram done in colors. But the monogram is from nine to twelve inches deep; it is done in the most careful manner, of the richest and heaviest needle-work, and fills a large space in one corner, or in the center of the table cloth—the monogram in suitably reduced size appearing on the napkins, and in comparatively diminutive size on the doyleys. Exceptionally complete sets of table linen includes a table cloth, one dozen dinner napkins, one dozen napkins of smaller smaller size for use at breakfast, one dozen fringed napkins for the teatable, and one dozen tiny napkins for use under the finger bowls. Where much entertaining is indulged in, and the number at the table is more than the dozen, the table cloth



DRAPERY FOR PIANO BACK.—The panel is entirely covered with broad pleatings in Roman sheeting, and draped with plush, studded with floral applique in raised chenille; it is raised and looped up with cordeliere of mixed chenille corresponding with the tassel fringe.

is larger, and the number of napkins of each kind mentioned is increased. A lady in mind, who is altogether *au fait* in dispensing hospitalities, has a very extensive and complete set of napery marked in Turkey red and white; and this used *en suite*, with an elegant set of French china, with much red in the decoration, furnishes her table in a gorgeous manner—the silver and the cut crystal accessory delightfully bringing out the keynote of color. The napery in question was woven to order in Germany, and is of the finest and most dainty description; while the embroidery was done to order, regardless of expense. careful allusion is made to this set of table linen, because of the excellent hints it furnishes. Should our correspondents be satisfied with the monogram alone, as the decoration for their table linen, it is easy in the colors employed in the embroidery, to

to match the colors of the china. To match a charmingly elegant set of French China lately imported, in white, with gold decoration in the old Devonshire lace pattern; the embroidery is of gold color in several shades; and it is not difficult to match the colors in the embroidery of any china now fashionable, silk and linen flosses or flourishing theeads appearing in the same colors, as seen in the Donston, Copeland, Crown Derby, Royal Worcester, Wedgewood, Haviland, and other of the popular manufacturers of china. Varying the monogram, or in conjunction with the monogram, for the most tasteful effects in table



FRENCH ARRANGEMENT OF A FIREPLACE.—It offers a combination of dark green plush, set off with old pink silk, which is embroidered with floss silk in delicate shades of green, pink, and gold, edged with long tassels in variegated chenille. Ball fringe in gold gimp round the mantelboard and the side scarf end.

linen embroidery, we would suggest classic designs, of griffins, gargoyles, masks, etc., interwoven with scrolls, flowers and leaves, done in heavy satin stitch, of the colors in the *porcelaine de resistance*; and this the work of the mistress of the house, it may descend as a choice heirloom to the daughter, the son's wife, or a favorite niece or nephew, jadeless colors being used in the embroidery. But mention has been made of rarely sumptuous table furnishing, which, although attainable at no very great expense, provided the embroidery be done by the lady who covets it, is seldom seen except in the houses of families of great wealth, and as second best to the more costly lace trimmed napery.

Among the handsomest of the late results of the industry of our American ladies in decorating napery are sets in blocks or cheques of drawn-and-darned work, the blocks filled in with a blossom of magnified size of Kensington satin stitch embroidery done with silk or linen floss. A set in illustration, for a tea table, has the drawn-and-darned work in *punto tirato* done in gold colored silk, with the blocks or squares relieved with great cactus blossom done in white silk. The set consists of the table cloth, one dozen napkins, and one dozen doyleys. The finish is a hem with bordering of Irish crochet lace of very delicate design, the lace on the table cloth being about six inches wide; that on the napkins four inches wide, and that on the doyleys two inches in width.

The plain satteen table linen with side ribbon borders, which now comes in complete sets, is admirable for decorating, and is extremely handsome. In the fancy of the moment for white on white, in table linen embroidery, delightful effects can be secured by powdering the center with blossoms or floral sprays, or with fruits, and between the bands of the bordering may be a floral garland, or a fruit design. Or, with the surrounding garland, a mat of flowers may be massed in three of the corners, with the owner's monogram in the fourth corner. Nor need the embroidery be confined to white, unless absence of color be practically considered in the use of several different sets of china—gold color, red and blue on white linen are very charming in embroidery, or the coloring may be after nature. Thus much in reference to full sets in table linen; it is inexpedient at present to say anything in regard to the scarfs and squares which do so

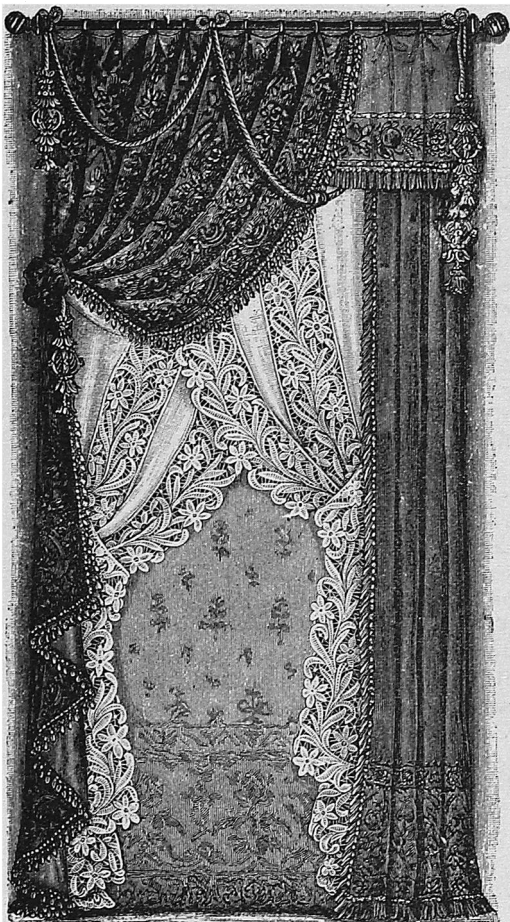
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much toward enlivening the domestic board. From time to time, as the demand is almost universal, we shall be posted in novelties of the kind. We again take pleasure in calling attention to Barbour's flax threads, and to Brainerd & Armstrong's silk flosses for linen embroidery.

MILDRED M. WALTON. "Is there any way to decorate a splint wood basket, so as to rob it of its inevitable rusticity. I turn to the 'Home Workshop,' as it is so fruitful in resources to help out the less gifted. A tub is a tub and nothing more I know, and a wood basket is only a wood basket; but as I look at mine beside the highly polished brass fender and the bright-colored hearthrug, it seems a little incongruous, and I feel like ornamenting it in some fashion. Can you assist me by a suggestion? If so, you will much oblige me." True, "a tub is a tub," and "a wood basket is only a wood basket;" and in "the fitness of things" recommended by the sagacious, as the wood basket is only what it is, we would advise its obviousness to be undisturbed, as much more artistic than any tinkering in decorative art could make it. The use to which it is appropriated renders a neat splint or willow wood basket a thing of comeliness if not of beauty, and as art is not designed to make absolute shipwreck of the practical in its beautifying intentions, we would

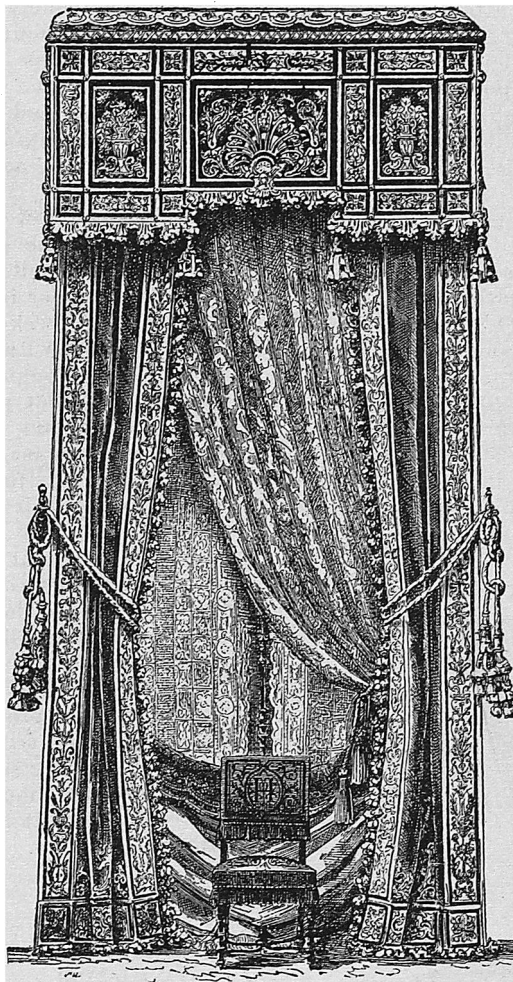
of wool pompons, or a large single pompon at each corner. You might enliven your wood basket by painting a design of varicolored tulips or some other gay flower on each side. A touch of the decorative has lately appeared in a deal wood box around which was a valance of cretonne of gay, floriated design; but to the eye of an artist the box, pure and simple, would have been more pleasing. Your dissatisfaction, perhaps, may tend to encourage the manufacturers of wood baskets to attempt something of a more ornamental character than those now on the market. Latterly we have seen a very handsome design in a willow wood basket, with three gothic panels on each side of braided straw, framed in with willow wands. Your question induced the idea that the panels might be decorated with painted flowers, and as some gilding appears here and there on the basket, a thread, of gilding, after the present fancy in painting on muslin, might run as tracery around the flowers.

EMMA J. HASTINGS. "I have been told that very beautiful things are made of chamois skins. As it seems to me that things of the kind would be handy and very acceptable as presents upon birthday and other anniversaries, I have concluded to beg some hints in regard to the use of chamois skins." If we are not mistaken, there has already appeared in the "Home



SANS SOUCI CURTAINS.

This design consists of a pair of under curtains made of white India muslin, and trimmed with an insertion and edging of point lace. The fullness is caught back and held in place by bands of lace insertion. The valance and one of the outer curtains are of smooth cloth, with a deep woven border and fringe. The outer curtain is formed of a width of handsome woolen damask, draped high at one side with a knot of the same material. Festooned cords and tassels complete this pretty and original design.



EMPIRE CURTAINS.

The outer curtains and valance are of satin brocade, displaying a finely embroidered design in many colors, and alternating with plush. Hand-some panels of frise plush ornament and enrich the valance. A wide lace curtain forms the under drapery. The folds are gathered together with cords and tassels, in which all the colors of the embroidery are represented.



THE ARMORIAL CURTAIN.

The deep valance is of dark woolen material, richly embroidered, with a coat of arms in the center, and finished with three handsome silk and woolen tassels. The curtains are of soft muslin of a yellowish tint, and are trimmed with lace in section and edging. The pattern of the lace is outlined in colored thread.

say let the tub and the wood basket speak for themselves in their usefulness. And so would we say of many things that are ruthlessly subjected to the decorating process.

However, to cover up its offensiveness, you may hang on each side of your wood basket a triple valance made of billiard cloth in three colors. Sea green of medium tone, terra cotta, or old rose, and golden olive of medium tone, would be good colors to use, provided they are in harmony with the hearthrug. Pink the bottom and the sides of the cloths, have them of graduated depth, and upon the uppermost you might do some embroidery, a spray of flowers, for instance, done in crewels. Have the valance slightly gathered; tack it on under a strip of moss galloon or upholsterer's beading, and finished with a twisted woolen cord with tassels in trefoil loops at the corners. Or, instead of the triple valance, you can decorate your wood basket with a single valance of billard cloth or felt, enriched with a design in painting, or crewel embroidery, and trim across the top with a row

Workshop," several references to decorative fancies made of chamois skins. They are effectively used for mouchoir and glove cases, perfumed sachets for hanging on chairs and cabinets, antimacassars, etc., but recently we have been shown some very beautiful banners of painted chamois skins for wall decoration. One of a pair of painted chamois skin banners, done for the decoration of a dining room, shows a branch of blackberries hanging on a bramble bush, and the other a mat of strawberries, with the leaves and a few blossoms—it being remembered that these berries in nature show every stage of fruitage from the blossom bud to the full grown and ripe berry at the same time. A dainty and expressive motto, done in gold and black, in unique lettering, runs about each of these designs, and the finish is a fringe clipped on the skin, bordered with a band of gold half an inch wide. Several gold bands head the banner. Chamois skin banners intended for the decoration of a lady's bedroom or a boudoir, would be very charming in painted designs

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of wild roses, mountain daisies and other delicate flowers, and chamois skin would make an agreeable background for a landscape.

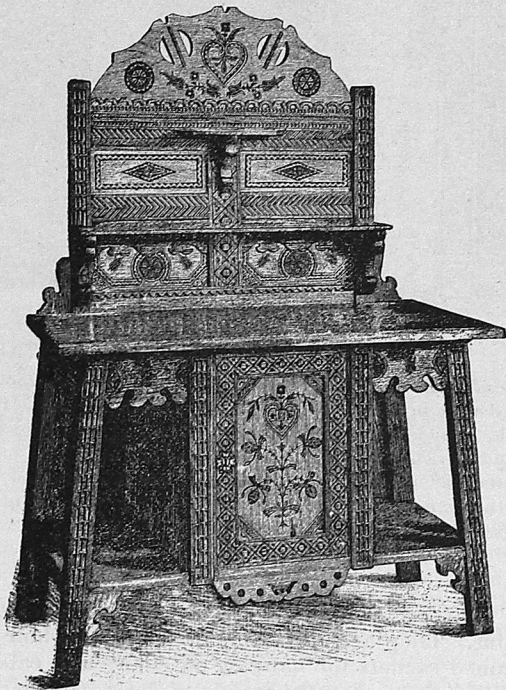
MINOLA HARDY. In the foregoing reply to another correspondent you have had, to a certain extent, a reply to your own inquiries concerning wall decorations. But in regard to wall pockets. In a late issue of the *DECORATOR AND FURNISHER*



DRAPED EASEL.—The wooden easel is covered with either striped plush or antique silk; it is artistically draped with plush, lined with silk, and caught up with gold or chenille cord.

directions were given for the making of a wall pocket of the braided straw matting which comes around tea chests from China. This pocket was made of a square of the matting, with three of the corners doubled to the center, the fourth left standing, from which the pocket is hung; the finish is a manilla rope around the edge, and the pocket is painted in silver relieved with a floral design. Since then we have been shown wall pockets with the back formed of a circular piece of the matting about sixteen inches in diameter, and the pocket attached of crescent shape filling somewhat less than half the depth of the back piece. Of pockets in illustration, one shows a grounding of copper paint shading up to pale electric blue, with loose clusters of pansies painted on both the pocket and back-piece, the trimming being quilting of blue satin ribbon an inch in width on the edges, and bows of blue and copper colored ribbons at the tips of the crescent. A second pocket of dark old gold, shading up to pale greenish gold, has mats of pink moss rose buds and heliotrope as relief, and finish of a manilla rope, with bouquet bows of ribbons in gold color, pink and violet at the tips of the crescent. These pockets are handy for holding unanswered letters, and clippings of newspapers held in reserve for more careful preservation.

MRS. G. M. MASON. There has been truly a surfeit of the cheap gilded wall papers. For your spare bedroom we



CUPBOARD TABLE.—Made at the Technical School of Zakopane in Austrian Galicia.

incline to favor plain ingrain paper, and we would recommend pale old rose as the color. Should our taste in the matter be carried out: let there be no frieze, but run at the top plain gilt moulding about two inches wide. If you prefer a frieze, let it be a set design of old rose; or if any other color is desirable for relief, try to secure a frieze of flourished design in which blue is not too plentifully introduced. You will find it much easier to hang plain paper than figured paper, and there is more saving in it; although you must be very careful if you find piecing necessary. You can easily get carpeting to match the colors suggested.

SHINGLES.

BY SAMUEL CABOT.



THE shingle, like the Republican form of government, the telegraph, the telephone, the wooden nutmeg, and the shoe-peg oats, is essentially an American invention.

Doubtless Greece and Rome did try their hands at Republics, and very probably some early Europeans may have used some thin shivers of wood for keeping out the rain, but it has been reserved for Uncle Sam to bring

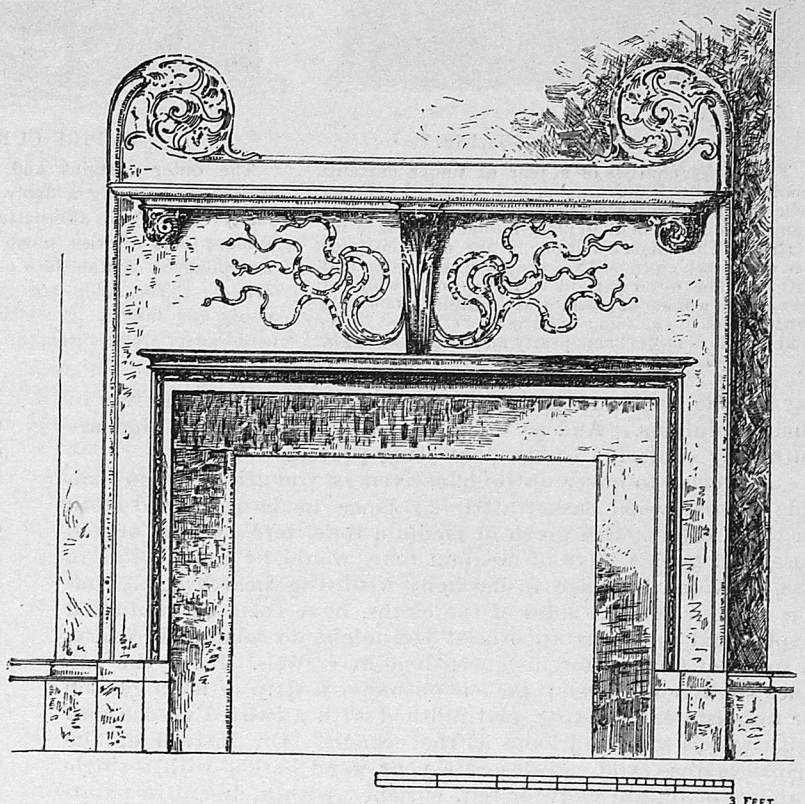
this excellent article to its present perfection, and to cover square acres and indeed many square miles of the earth's surface with shingles of all shapes and tints.

Did it ever occur to you what an admirable device the shingle is for keeping out both cold and rain? Note how three or even four air spaces come between the boarding and the weather. It is almost exactly like the device of the feathers of a duck, than which no more perfect water and cold-proof material can be conceived. It appears beyond a question that shingling is at least fifty per cent. warmer than any other method of using wood, and the artistic effect is far more beautiful.

And now Uncle Sam, or rather Cousin Sam, for it is still "good old colony times," stands with legs apart and a wheat straw in his mouth, looking with satisfaction at the dignified mansion he has just built. And what is there to-day more attractive than some of those old houses, built between 1700 and 1800, and wholly of shingle. In Bermuda, Mark Twain says, the inhabitants shingle their houses, shingle them up one side, "shangle" across the top and "shongle" down the other side.

There is, however, nothing truer than the statement that paint marks the advance of civilization. This is felt by our venerable progenitor as he looks over his shingled mansion. He wants some color in addition to the cool gray of the weathered shingle. He "reckons he will kinder slick up the trimmin's and the barn door with some of that there oxide of iron red." The iron oxide is bought, mixed with linseed oil, without lead, and the result is that you can see that color in some cases to-day. Now, the reason of that permanency is that the material thus used is essentially a stain, not a paint. Apply a red oxide made by fuming copperas with oil alone, and I defy anyone to equal it in permanency by any modern tinted lead.

But now, time goes on, Uncle Sam has attained his independence, has sent Brother Jonathan to college and to Europe to complete his education. His daughters play the piano and begin to despise the cabinet organ; his son Jonathan tells him that in "Paree" all the houses have French roofs. The old man reluctantly started to rebuild in order to have a French roof. Of course he sticks to his shingles, he is too sensible to drop them, but he is prevailed on by the youthful Jonathan to paint them to represent tiles. It is, say, the year 1850, and that Satanic invention, the jig saw, has already been perpetrated. The result is that the new house is a terrible jig-saw gothic structure, with a French roof. It is plastered thick with paint on the fantastically cut shingles.



WOOD MANTEL, DESIGNED BY WALTER THOMPSON, BOSTON.